CATALOGUE

OF AN EXHIBITION OF A SELECTION *of* ETCHINGS *by*

Rembrandt

With an Introduction by Albert Roullier

ALBERT ROULLIER'S ART ROOMS

FINE ARTS BUILDING SEVENTH FLOOR

203 MICHIGAN AVENUE

CHICAGO

April second to twenty-fifth—1910

Parke-Bernet 1977 3.15

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INTRODUCTION

IT is seldom, in this country at least, that one is afforded an opportunity of seeing a really important exhibition of original etchings by Rembrandt. It is true that to the traveler of continental Europe many great collections are open, that of the British Museum, Bibliothèque Nationale, Paris, Amsterdam Collection, Berlin Museum, Albertina, Vienna, Collection Dutuit at the Petit Palais, Paris, and maybe the fine private collection of the Baron de Rothschild, but there are relatively few who can gratify the desire or devote the time necessary to the seeking out of these famous collections.

For a long while I have hoped that it might be possible for me to bring before the Chicago public an unexcelled exhibition of prints by the "Master," and only recently an opportunity presented itself in the purchase of a well-known private collection, that of Monsieur C. Dethomas. Monsieur Dethomas, who held the distinguished position of Deputy for the Department of Seine-et-Marne, had a rare knowledge of prints and etchings, displaying keen judgment in the choice of impressions, and during his life devoted much time to the formation of the present magnificent collection, recently acquired by me from his widow. Realizing that any attempt on my part to write concerning Rembrandt would be useless indeed, with so much at my command written by the different distinguished collectors and connoisseurs, I have thought best to quote from the late Sidney Colvin, M. A., Keeper of the Department of Prints in the British Museum.

"Rembrandt, the most famous of painter-etchers, was born at Leyden on July 16, 1606. His father, Harmen Van Ryn, was a prosperous miller; his mother, Neeltje Willemsdochter, the daughter of a baker who had moved from Zuitbroeck to Leyden. Rembrandt was the fifth child of his parents. At fourteen he was sent to the University of Leyden, but his determined natural bent for painting having soon declared itself, he was apprenticed first to a painter and engraver of his native town, Jacob Van Swanenburgh, and then for a short while to Peter Lastman at Amsterdam. Here Rembrandt had

for a fellow-pupil a young townsman and contemporary of his own, Jan Livens. After a short time of training under Lastman, he came back in 1624 to Leyden, in order to learn and study his art in his own fashion; and here he lived and worked for the next seven years. He early made his mark as an artist of high promise, especially in portraiture, and began to find sitters among the wealthy commercial aristocracy of Amsterdam. In 1630 his father died, and in 1631 he moved to Amsterdam, which was his home for all the rest of his life, and where he died in October, 1669.

During the first part of his career in Amsterdam, Rembrandt enjoyed great prosperity and fame; during its middle and latter parts he underwent a succession of troubles and reverses. These began with the death of his wife, Saskia Van Uylenburgh, whom he married in 1634 and lost in 1643, and came to a climax with his bankruptcy and the compulsory sale of his chattels and collections in 1657. Saskia had brought him a not inconsiderable dowry, and from the early days of their married life he had lived with some profusion, earning handsomely but also spending largely, especially on the collections of works of art and curiosities of all kinds. About the time of Saskia's death, Rembrandt's vogue began to fail; partly because of an unappreciated strengthening of those elements in his work, both imaginative and technical, which appealed least to commonplace judgments, and partly from a general change in the artistic fashions of the time. Embarrassments gradually increased upon him until the necessity of satisfying the trustees of his wife's estate, at a time of great commercial depression in the country, led to a declaration of bankruptcy and a forced realization of his artistic and other property at a ruinous sacrifice. He was saved from actual destitution by his son, Titus, and a faithful servant, Hendrickje Stoffels, who lived with him as his wife and whom according to some accounts he married; and continued to labor industriously, undefeated although impoverished and relatively neglected, with a hand that kept gaining almost to the last in power and cunning. But Hendrickje died in 1664, Titus in 1668, and the lonely and broken master soon followed them. His death date is October 8, 1669.

Now, two centuries and a quarter after his death, the fame of Rembrandt has risen again to a point that it has never reached before. He

has taken his place as the foremost of the "naturalist" painters of the world: a true Dutchman, resolute to see and interpret the world according to his own vision of it, observing northern nature with a northern eye, and not attempting to imitate the Greek or Italian grace of grouping or perfection of physical type; but investing life as he saw it, and the past as he imagined it, with an essential poetry of his own. One somewhat superficial element in this poetry depends upon a peculiar ove for bizarreries and curiosities of Oriental and other costume and adornment — a taste he shared with several of his teachers and contemporaries. Far profounder elements were his unrivalled insight into the strength and pathos of human character and feeling, not disdaining the common, the degraded or the grotesque; and his acute and wholly original sense of the magic of light and shade and atmospheric mystery, as enveloping and transfiguring all the objects of vision, and revealing in them a thousand subtleties of form, colour, and relation unperceived by common eyes. From the gift of nature and from indefatigable self-training he derived an unequalled command, which steadily strengthened from youth to age, of the technical resources required for expressing these powers and sensibilities on canvas."

Some years ago when the sculptor Rodin opened the great Whistler Memorial Exhibition in London, everyone expected of him a long address, eulogizing the distinguished artist, but Rodin, with his wonderful simplicity, only bowed and said, "Messieurs et Mesdames, l'exposition est ouverte," so I, too, borrowing from him, say to you, "Ladies and Gentlemen, the Exhibition is open."

Albert Roullier

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CATALOGUE

1 **Rembrandt with a Scarf.** (Bartsch No. 17) Signed and dated Rembrandt f. 1633. Third state of four. Rare. Superb old impression from the Poggi and Dethomas collections.

Rembrandt with a Drawn Sword. No. 2 of the Catalogue

2 **Rembrandt with a Drawn Sword, Held Upright.** (Bartsch No. 18) Signed and dated Rembrandt f. 1634. The only state of Bartsch. Second state of Charles Blanc. Fine impression from the Dethomas collection.

"Ce portrait est difficile à trouver beau d'épreuve."
Chevalier de Claussin.

3 **Rembrandt and his Wife.** (Bartsch No. 19) Signed and dated Rembrandt f. 1636. Very fine impression of the first state with the shadow under the hat of Rembrandt and the background uncleaned. From the Dethomas collection. Very rare.

4 **Rembrandt in a Cap and Feather.** (Bartsch No. 20)
Signed and dated Rembrandt f. 1638. Second state of Charles Blanc. Brilliant impression from the Dethomas collection. Rare.
"This piece is executed in good taste . . . a fine impression in which the shadows are harmonious, is very difficult to meet with." T. Wilson.
"Rembrandt a su tout rendre, ou, pour mieux dire tout peindre avec l'eau-forte dans ce portrait."
Charles Blanc.

5 **Abraham with his Son Isaac.** (Bartsch No. 34)
Signed and dated Rembrandt 1645, the *d* being omitted. The only state. Very beautiful impression, before the arch was entirely finished at the upper left of the print and full of burr. From the Dethomas collection.
"Ce morceau est gravé avec gout, d'une pointe fine et legère, rare beau d'épreuve." Chevalier de Claussin

6 **Jacob Lamenting the Supposed Death of Joseph.** (Bartsch No. 38)
Signed Rembrandt Van Rynfe. Assumed date 1633. The only state. Superb impression before the plate was retouched. From the Dethomas collection. Very rare of this quality.
"Ce morceau quoique petit, est estimé un des meilleurs de ce maître." Bartsch.

7 **Joseph and Potiphar's Wife.** (Bartsch No. 39)
Signed and dated Rembrandt f. 1634. The only state of Bartsch. Very fine original old impression of unsurpassed brilliancy. From the Dethomas collection.
"Ce sujet est traité avec beaucoup d'expression et très bien gravé." Chevalier de Claussin.

8 **Tobit Blind.** (Bartsch No. 42)
Signed and dated Rembrandt f. 1651. The only state. Very fine impression with the background uncleaned and full of burr in Tobit's garment and in the chimney. From the collections of Alfred Firmin Didot and Dethomas. Very rare of this quality.
"This has not only the described, but the further beauty of admirable composition." Willshire.
"Il est difficile dit Charles Blanc à propos de cette estampe de mieux accentuer la pantomine d'une figure; car si l'on cachait la tête du Tobie de Rembrandt, son corps, ses bras, ses jambes seraient encore ceux d'un aveugle."

9 **The Angel Ascending from Tobit and his Family.** (Bartsch No. 43)
Signed and dated Rembrandt f. 1641. First state. Superb impression before the additional work on the trunk and ground in the angle on the left of the lower part of the plate. From the Dethomas collection. Exceedingly rare in this state.
"This piece is designed with taste, is very well executed and produces a good effect." T. Wilson.

10 **The Angel Appearing to the Shepherds.** (Bartsch No. 44)
Signed and dated Rembrandt f. 1634. Second state of Bartsch. Third state of Charles Blanc. Magnificent impression on crown paper having a small margin. Of the greatest rarity in this quality. From the Dethomas collection.
The effect of this print almost entirely depends upon the clearness of the nocturne landscape in the distance to the left
"These great scenes from the Bible, no one has conceived them better than Rembrandt, and no one felt more keenly their touching and simple poetry. The *Apparition of the Angel to the Shepherds* has been the subject of many pictures; but how often does one rest indifferent to the representations of this marvellous scene! Rembrandt finds here occasion to show the two most astounding sides of his genius, expression and chiaroscuro." Charles Blanc.

11 **The Circumcision.** (Bartsch No. 48)
Only state. Brilliant impression with five-eighths of an inch margin around the plate. From the John Barnard, Dethomas collections, and also from another collection not described by Fagan. Rare.

"Petite estampe en hauteur gravée finement et avec beaucoup d'effet." Charles Blanc.

12 **The Return from Jersualem.** (Bartsch No. 60)
Signed and dated Rembrandt f. 1654. Only state. Magnificent impression, full of burr. From the Dethomas collection. Rarely met with of such rich quality.

Bartsch et Claussin ont intitulé cette composition *Retour d'Egypte*, Wilson à rectifié cette erreur en faisant remarquer que Jesus n'est pas ici le "petit enfant que d'après l'Evangile, l'ange ordonna à Joseph de ramener en Israel; et que cette scène correspond au passage où Joseph et Marie ayant perdu l'Enfant à Jerusalem le cherchèrent pendant trois jours et le trouvèrent dans le temple assis au milieu des docteurs. Et il leur dit; Pourquoi me cherchiez-vous Ne saviez-vous pas qu'il me faut être occupé aux affaires de mon Père? Mais ils ne comprirent point ce qu'il leur disait. Alors il descendit avec eux et vint à Nazareth."

François Courboin, curator of the print department, Bibliothèque Nationale, Paris.

Christ Preaching. No. 13 of the Catalogue

13 **Christ Preaching called "La Petite Tombe."** (Bartsch No. 67)
Assumed date 1635. The first state of three. Magnificent impression full of burr. From the Dethomas collection. On this print Mr. Dethomas has made the following annotation:

"Rare épreuve du I'er état, avant que les travaux à la pointe sèches, produisant l'effet de la manière noire n'aient été ébarbés."

"Observation: l'épreuve de la bibliothèque imperiale à Paris, annoncée comme étant du premier état et unique, par Adam Bartsch et par le Chevalier de Claussin, se trouvant falsifiée par les moyens du grattoir et de teintes au lavis d'encre de Chine, replace naturellement celle-ci dessus à son veritable rang."

Probably one of the finest first state in existence. "Though less important than the *Hundred Guilder print*, the *Christ preaching* is certainly as strong as, if not stronger than its great companion in its drawing of human character. The profound attention of the assembly, the marvellous expressions of their faces as they listen to the words of Christ

make an impression upon us that cannot be forgotten and we are as if we ourselves were there listening to what the great Preacher has to say." Atherton Curtis.
"This print has been generally called "The Little Tomb," but the tomb exists only in imagination. The print is said to be named "The Little La Tombe" from an artist of Rembrandt's acquaintance named Pierre La Tombe, . . . The circumstance and diminutive stature of the artist, it is supposed, gave rise to the name of the print." T. Wilson.

14 **The Same.**
Third state. Not so fine as the preceding.

15 **Jesus and the Samaritan Woman at the Well** (dite aux Ruines) (Bartsch No. 71)
Signed and dated Rembrandt f. 1634. The very rare first state with the two parallel lines at the upper part of the print, which disappeared in the subsequent states. Superb impression from the Dethomas collection.

"Cette estampe est bien terminée et gravée d'un ton brilliant." Bartsch.

16 **Christ Healing the Sick — "The Hundred Guilder Piece."** (Barstch No. 74)
Assumed date 1649. This impression comes from the collection of Robert Dighton. Dighton has the questionable distinction of being the only man who ever stole prints from the British Museum. He was in the habit of going over the Cracherode collection of Rembrandt's at the Museum and usually carried two or three away in a portfolio or in his pocket. Mr. Samuel Woodburn, an art dealer, and the Chevalier de Claussin had reason to suspect the honesty of Dighton, and through their efforts most of the stolen prints were eventually recovered. These events occurred between 1794 and 1806.

"Of the religious pieces the plate of *Christ Healing the Sick*, called the "Hundred Guilder print," stands out by itself. Not only is this Rembrandt's etched masterpiece, but it is one of the greatest works of art that the world has ever seen. To say that it has never been surpassed in etching would not do it justice. It has never been surpassed in any form of art and is not likely to be. It holds its own beside the great masterpieces of painting in the galleries of Europe, and differs from them only in the absence of color. The grouping of the figures and the distribution of light and shade make a composition unsurpassed by beauty. Here we may see Rembrandt at his best as a draftsman. Such drawing as this without a hesitating line from beginning to end is no accident. We see that the artist could draw when he wanted to, in a manner so sure as to leave his work wholly above criticism. The draperies whether sketched in a few lines or worked out in more minute care, are truly wonderful, while the expression of the faces are rendered in a way that Rembrandt, great as he was in character drawing, never equaled in etching save in one instance. The face of Christ is one of the best he has given us. . . . The appealing looks of the sick and crippled and the contrasts between the group of Christ's followers at his right hand and the group of the cold, unmoved faces beside them, are sources of endless study."
Atherton Curtis.

17 **Ecce Homo.** (Bartsch No. 77)
Signed and dated Rembrandt f. 1636 cum privile. Third state. Fine impression, but margin cut down so the signature nor date show.

"Ce morceau est fort recherché et se trouve difficilement surtout beau d'épreuve." Charles Blanc.
"Ici le peintre s'est rapproché de la foule et semble avoir regardé de près les héros de son drame, depuis le plus vil Jusqu'au plus noble. Il a vu et observé une a une ces physionomies d'Israélites et de Romains et y a démelé dans toutes leur nuances, les sentiments qu'un tel spectacle devait éveiller eu eux. Cruauté, bassesse curiosité barbare, ironie grossiere, et la lâcheté de Pilate et la brutalité de ses soldats, parmi lesquels cependant il en est un de compatissant et qui paraît secrètement averti de la grandeur du Fils de l'Homme, rien

de tout cela n'a échappé a l'esprit de Rembrandt à son regard de philosophe, à sa pointe de graveur. . . . . Enfin après nous avoir montré tout exprès tant de physionomies ou se peignent, la barbarie, la lâcheté et la bassesse, le peintre nous fait revenir a cette belle figure du Christ, qu'illumine un rayon d'en haut; figure empreinte de toutes les souffrances humaines, et qui ainsi comprise dans son expression de dévouement, de douce ironie et de douleur, est bien plus touchante, plus sublime que ne la comprirent Jamais les peintres italiens, á l'exception du grand Leonard." Charles Blanc.

18 **Christ at Emmaus** (The Smaller Plate).
(Bartsch No. 88)
Signed and dated Rembrandt f. 1634. First state. Very rare. Beautiful impression from the Dethomas Collection.
"Et il arriva que, comme il etait a table avec eux il prit le pain et il le benit, et l'ayant rompu, il le leur distribua. Alors leurs yeux furent ouverts, en sorte qu'ils le reconnurent, mais il disparut de devant eux."
"Comme toute la scène est bien renfermé dans ce petit espace! on ne saurait y ajouter ni en retrancher rien."
Charles Blanc.

19 **The Good Samaritan.** (Bartsch No. 90)
Etched in 1633. The extremely rare first state; the tail of the horse appears white, and the wall on the landing of the steps is not shaded. On paper watermarked with a crown. From the collections of Prince Nicolaus Esterhazy and Dethomas.
"Une des pièces capitales de Rembrandt, une de celles qu'il a travaillées avec le plus de soin."
Francois Courboin, curator of the Print department, Bibliothèque Nationale, Paris.
"Ce qui est admirable, c'est le collaque du Samaritain avec le maître de l'hôtellerie; l'humble attitude de celui-ci, toujours accessible à la persuation de l'argent, la solicitude de celui-là, expliquant ce qu'on devra faire et indiquant de la main qu'il faut conduire le blessé dans la meilleure chambre du logis. Et il est a remarquer que Rembrandt a très bien gradué dans l'expression de ses divers personnages, les nuances de la pitié." Charles Blanc.

20 **The Prodigal Son.** (Bartsch No. 91)
Signed and dated Rembrandt f. 1636. The only state. Brilliant impression from the collections of Alfred Firmin Didot and Dethomas.
"Ou peut chercher, en effet, dans les oeuvres des plus grand maîtres: ou n'y trouveras pas un sujet mieux conçu, une composition mieux distribué, plus de sentiment, plus d'emotion, plus de cœur. Comme elle est saisie, la figure humiliée de l'enfant prodigue, de cet enfant que l'amour a fait si miserable, et qui semble dire: "Mon père, Je ne suis plus digne d'être appelé ton fils!" quelle tendresse dans le mouvement du patriarche! C'est a peine si les paroles de l'Ecriture sont plus touchantes." Charles Blanc.

21 **Saint Jerome Kneeling: An Arched Print.**
(Bartsch No. 101)
Signed and dated Rembrandt f. 1632. Very fine impression of the rare first state. The arch is not finished on the right side of the print. From the Dethomas collection.
"A voir ce vénérable ermite prier avec tant de ferveur et en fermant les yeux, ne dirait-on pas qu'il veut échapper en effet aux apparitions mondaines qui l'obsèdent et aux dangereux souvenir de ce qu'il nommait les délices de Rome."
Charles Blanc.

22 **Saint Jerome Writing at the Foot of a Tree.**
(Bartsch No. 103)
Signed and dated Rembrandt f. 1648. Brilliant impression of the second state full of burr, from the Dethomas collection.
"Quand elles sont des premières tirées, les épreuves de cet état sont aussi brillantes que celles du premier, et présèntent également beaucoup de manière noire, ce qui prouverait que Rembrandt en a fort peu tiré avant le nom."
Charles Blanc.

23 **The Pancake Woman.** (Bartsch No. 124)

Signed and dated Rembrandt f. 1635. Brilliant impression of the very rare second state of four. The first state is only a sketch, the second being the desirable one, from the Dethomas collection and also T. E. C. 1857.

"Jolie petite estampe! elle n'a que dix centimètres de haut et elle contient onze figures; car il faut bien compter, dans le nombre, le chien et le chat du logis, qui ne sont Jamais plus de la famille que le Jour des crêpes, lorsqu'il y a comme dit le populaire, *quelque chose à frire.* La vieille mère de Rembrandt, cette vieille aux rides sculptées, lui sert de modèle pour la circonstance." Charles Blanc.

24 **La Conpeuse D'Ongles.** (Bartsch No. 127)

The only state. An extremely rare print. From the Duke of Buckingham, Captain Wm. Coningham, J. Bailey and Dethomas collections.

"Un morceau très-rare." Bartsch.

Bartsch has this print described as being that of Rembrandt and I therefore include it in the collection, though some later compilers of Rembrandt's etchings came to the conclusion that it probably was not his work but that of one of his pupils and do not describe it. Be it as it may, it is nevertheless classified among the etchings of Rembrandt in the greatest collections of Europe both public and private, and it being very rare, I am pleased to be able to show it in the present exhibition. A. R.

25 **The Wandering Peasants.** (Bartsch No. 144)

The only state. Very fine impression, with half inch margin, from the Dethomas collection.

"Their action is well expressed." T. Wilson.

26 **The Shell.** (Bartsch No. 159)

Signed and dated Rembrandt 1650. Extremely rare impression of the second state from the Dethomas collection.

One day he sketches in his roughest and most rapid manner *Christ in the Midst of his Disciples* and the next he sets himself to imitate, with the utmost patience a beautiful sea-shell of a pattern presenting dark irregular reticulations, the plate is of the greatest interest as Rembrandt's most decided attempt at pure and simple imitation . . . . . and it is curious to see the great artist humbly giving himself at this elementary lesson at the mature age of forty-three.

P. G. Hammerton, *Etching and Etchers.*

27 **Beggar Standing.** (Bartsch No. 163)

Beautiful impression. The only state. From the J. B. de Graaf, F. Debois and Dethomas collections.

"Ceux qui veulent apprendre à dessiner un croquis pourront consulter très utilement cette pièce. Ils verront comment il suffit d'accuser les grands plans et les principales ombres, en négligeant tout le reste, pour donner une idée complète du personnage que l'on veut representer." Charles Blanc.

28 **The Ragged Peasant, with his Hands Behind Him.** (Bartsch No. 172)

Fine impression of the second state, from the Alfred Firmin Didot and Dethomas collections.

"Ce morceau est traité d'une pointe fine rapide et spirituelle." Charles Blanc.

29 **Beggar Sitting on a Hillock.** (Bartsch No. 174)

Signed and dated Rt 1630. Fine impression of the first state, before the name of Rembrandt was etched in full, from the Dethomas collection.

"Cette pièce est une des plus belles de la série des gueux." Charles Blanc.

Beggars at the Door of a House. No. 30 of the Catalogue

30 **Beggars at the Door of a House.** (Bartsch No. 176) Signed and dated Rembrandt f. 1648. First state, very brilliant and full of burr, from the Gawet and Dethomas collections. Professor Alphonse Legros says, "This is the finest piece of grouping in all of Rembrandt's work. The masterpiece of beggar subjects."

"Ce morceau, du reste, est un des plus beaux de l'œuvre, et l'on peut dire que tout y est parfait." Charles Blanc.
"Beggars at the Door of a House" is one of the finest of the beggar plates . . . . There is no pretense to any complete local colour, indeed local colour is almost entirely absent except from the dress of the charitable householder, where it is introduced arbitrarily to help in darkening the side of the composition where Rembrandt chose to throw his darks. A large space in the plate towards the right is left blank intentionally, both in order to concentrate the interest on the figures and because the composition was to have a light and dark side. P. G. Hammerton, *Etching and Etchers.*

31 **The Flute-player** (L'Espiègle). (Bartsch No. 188) Signed and dated Rembrandt f. 1640. Superb impression of the second state, with the head amidst the trees, from the Dethomas collection.

"L'Espiègle est une des estampes les plus soigneusement finies de l'œuvre de Rembrandt." Charles Blanc.

32 **Figure of a Man Sitting** (Homme nu assis) (Bartsch No. 193)
Signed and dated Rembrandt f. 1646. Only one state. One of the finest impressions in existence. Rich and velvety.
"Quand on a devant les yeux les belles épreuves de cette estampe, on la trouve admirable. Il est impossible de modeler le nu avec plus de justesse, de verité et à moins de frais." Charles Blanc.
From the Dethomas collection.

33 **Diana Bathing.** (Bartsch No. 201)
Signed Rt. f. The only state, superb impression, from the Sir J. Barham and Dethomas collections.
"Ce morceau, delicatement gravé se trouve difficilement vigoureux d'épreuve. Quand a l'ensemble de l'estampe, ou peut le regarder comme un tour de force de modelé, comme un chef-d'œuvre de clair-obscur; c'est pas là qu'elle plait tant aux amateurs et surtout aux peintres." Charles Blanc.

34 **Danaë and Jupiter.** (Bartsch No. 204)
Signed Rt., assumed date 1631. Very fine impression of the first state of Bartsch, and second state of Charles Blanc. From the J. G. Huquier, Alfred Firmin Didot and Dethomas collection.

Special Note on Landscape Etchings:

"In landscape etching Rembrandt holds a peculiar position in relation to this time. . . . He painted beautiful landscapes, but they were less true to nature than those of many of his contemporaries. We can see in the works of the best painters of his time the foundations upon which the modern French school built, but we cannot see this in Rembrandt. When, however, we turn to etching, the case is entirely different. Here Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries,and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere tendency toward nineteenth-century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains to-day an unsurpassed "modern among the moderns." Atherton Curtis

35 **The Sportsman.** (Bartsch No. 211)
Assumed date 1650. First state. From the Dethomas collection. As the distant landscape is almost always unsatisfactory in printing, so that the print, as usually seen, entirely lacks unity and atmosphere.
"Ce paysage est rare." Bartsch.

36 **The Three Trees.** (Bartsch No. 212)
Dated 1643. Only state. From the Julian Marshall and Dethomas collections. Brilliant impression.
"Ce paysage est un des plus beaux et des plus finis que Rembrandt ait fait; il est d'un effet très brillant et gravé avec beaucoup de goût." A. Bartsch.
"We have still to consider the *Three Trees* which, by general consent, is regarded as Rembrandt's masterpiece in landscape. It is less modern than some of its companions, but taking into account its importance, its grand dramatic effect, and its extraordinary true rendering of nature in foreground and distance, it well deserves its reputation as one of the greatest etchings that the world has ever seen." Atherton Curtis.

The Three Trees. No. 36 of the Catalogue

37 **Landscape with a Haybarn.** (Bartsch No. 225)
Signed and dated Rembrandt f. 1641. Only one state. Magnificent impression, full of burr, rare of such quality, probably one of the finest in existence. From the Dethomas collection.
"S'il rencontre une chaumière isolée que réchauffe un doux rayon de soleil de quatre heures, il s'approche, il s'arrête, il regarde avec complaisance et presque avec naïveté, toutes les choses agrestes dont se compose la physionomie de cette chaumière, le toit mouvant de la grange à foin, le chariot qu'elle abrite, l'échelle vermoulue que l'ou voit sortir de la lucarne du galetas, et ces jeunes arbustes qui ombragent la vieille maison en lui faisant un gracieux rempart de verdure."
Charles Blanc.

38 **Landscape with a Mill-sail Seen above a Cottage.** (Bartsch No. 226)
Signed and dated Rembrandt f. 1641. The only state. Impression of unsurpassed quality, one of the finest in existence, full of burr. From the Dethomas collection.
"Rembrandt a passé un Jour devant cette chaumière et son impression d'un moment, fixée sur le cuivre ne s'effacera plus. Heureuse cabane! et quelle paix profonde règne autour! La ville est loin, bien loin; ou la voit tout juste assez pour sentir la satisfaction de n'y pas être." Charles Blanc.

39 **A Cottage with White Pales.** (Bartsch No. 232)
Signed and dated Rembrandt f. 1648. Superb impression of the second state, with margin, from the collection of Mme. X.
"Cette pièce est fort estimée, on la regarde avec raison comme un des plus frais et des plus jolis paysage du maître."
Charles Blanc.

40 **An Old Man with a Large Beard, Lifting His Hand to His Cap.** (Bartsch No. 259)
Brilliant impression of the first state, with the uncleaned background, the borders irregular, and the clothes well indicated, full of burr. From the Dethomas collection.

41 **The Same.**
Third state. Finished by George Frederick Schmidt about the year 1770. Fifty impressions only were taken of the finished plate, which consequently is extremely rare. From the collections of Prince Parr, Captain A. Donnadieu and Dethomas.

42 **An Old Man with a Large White Beard and a Fur Cap.** (Bartsch No. 262)
Signed Rt. f., assumed date 1632. Superb impression on crown paper. From the collections of J. B. de Graaf and Dethomas.
"Mais quel beau portrait! quel étonnant caractère de vieillard! l'âme aura certainement beaucoup de peine à abandonner ce corps robuste qui, malgré ses rides innombrables, conserve encore tant de vitalité tant d'énergie. Quel vie de travail, de meditation et de patience, que de luttes obstinées, que de labeur n'annonce pas ce visage labouré de plis profonds et durs, comme le seraient les sillons creusés sur un buste de marbre par le ciseau du sculpteur! Quelle rude existence ne fait pas supposer cette main. Jadis si fine, maintenant ratatinée et flêtrie! il semble que ce juif, car c'en est un, a dû acquérir bien peniblement la richesse que supposent la dignité de son costume, sa robe de soie, son opulent manteau de velours et la précieuse fourrure de son bonnet."
Charles Blanc.

43 **A Young Man Reflecting.** (Bartsch No. 268)
Signed and dated Rembrandt f. 1637. First state of Charles Blanc. Superb impression on crown paper. from the Dethomas collection.
"If one were forced to pick out Rembrandt's masterpiece in etched portraiture, one might almost be tempted to select *The Young Man Reflecting.* For subtlety of expression and for beauty and simplicity of drawing this portrait is absolutely perfect."
Atherton Curtis.

Portrait of Utenbogardus. No. 44 of the Catalogue

44 **Uytenbogaert, A Dutch Minister.** (Bartsch No. 279)
Signed and dated Rembrandt f. 1635. Beautiful impression of the second state of Bartsch and third state of Charles Blanc, first finished state

with angles or ears at the corners on the right and left sides; the Latin verses are added. From the collections of the Duke of Buckingham, E. P. Harding, Gasford and Dethomas.

"This is a scarce and beautiful print." T. Wilson.
Johannes Utenbogardus était un homme d'un profond savoir et d'un grand caractère. Il a Joué un rôle très important, par ses actes et par ses écrits, dans les controverses religieuses qui agitèrent la Hollande au XVII^eme Siècle."
Charles Blanc.

This portrait is considered by connoisseurs to be one of the finest Rembrandt has etched.

45 **The Burgomaster Six.** (Bartsch No.285)
Signed and dated Rembrandt f. 1647. Third state. From the collections of Batt, John Barnard and Theodore Rousseau.
An impression of this celebrated print of the second state was recently sold at auction in Paris for fifteen thousand dollars.

46 **Young Man in a Mezzetin Cap.** (Bartsch No. 289)
Signed Rt assumed date 1635. First state of Bartsch, second state of Charles Blanc. Brilliant impression from the Dethomas collection.

47 **Guillaume II as a Child.** (Bartsch No. 310)
Signed and dated Rembrandt f. 1641. The No. 1 is not well expressed. Very rare, with the background uncleaned, best proof. From the Dethomas collection.

"L'Estampe gravée d'une pointe fine et légère, mais ferme, est dans la serie des portraits une des plus Jolies."
Charles Blanc.

48 **The Great Jewish Bride.**
A Portrait of Saskia. (Bartsch No. 340)
Signed and dated R. 1634 in reversed characters. Third state, fine impression.
From the Revel collection.

"Si l'ou considère que ce portrait de mariée a été gravé par Rembrandt, l'année même de son mariage, et qu'il a été fini avec une complaisance, avec un soin tout particuliers, on sera convaincu, comme nous le sommes, que ce n'est pas là un portrait de fantaisie, et que le peintre a employé les loisirs de la lune de miel a dessiner le portrait de sa femme, telle qu'il l'avait vue le Jour de ses noces, dans tout l'éclat de sa parure de mariée, les yeux brillants d'une Joie naïve, et tenant à la main le contrat de son bonheur."
Charles Blanc.

49 **The Little Jewish Bride.**
Portrait of Saskia. (Bartsch No. 342)
Signed and dated Rembrandt f. 1638. The only state. Superb impression with the name and date very clear. From the Dethomas collection.

50 **Rembrandt's Mother, with a Black Veil.**
(Bartsch No. 343)
Signed Rt. f. First state. Impression of unsurpassed quality, large margin. From the collections of Emile Galichon and Dethomas.

"Il n'est pas de portrait que Rembrandt ait plus souvent recommencé que celui de sa mère, ci ce n'est le sien propre, et toujours il a parfaitement réussi a exprimer, soit avec la pointe, soit avec le pinceau, les rides de marbre, les innombrables rides de cette tête pleine de caractère, et qui est certainement des plus belles de son genre."
Charles Blanc.

Rembrandt's Mother. No. 50 of the Catalogue

51 **Young Woman Reading.** (Bartsch No. 345)
Signed and dated Rembrandt f. 1634. First state of Bartsch, second state of Charles Blanc. Fine impression from the Dethomas collection.
"Cette estampe est bien gravé et d'un bel effet."
Charles Blanc.

52 **Saskia with a Headdress of Pearls.**
(Bartsch No. 347)
Signed and dated Rembrandt f. 1634. The only state. Fine impression from the Dethomas collection, also from another collector whose name cannot be deciphered, dated 1829.

53 **Woman with a Basket.** (Bartsch No. 356)
The only state. Superb impression from the Dethomas collection.
"Cette pièce est fort Jolie et d'un naturel charmant."
Charles Blanc.

54 **Woman in a Large Hood.**
(Rembrandt's wife sick.) (Bartsch No. 359)
The only state. Beautiful impression from the Dethomas collection.
"La physionomie, qui exprimait la douceur et le calme (in 1634, Rembrandt's year of marriage) porte maintenant l'empreinte d'une tendresse languissante et d'une mélancholie résignée. . . . Mais quelle admirable tête! Quelle delicatesse de sentiment dans le peintre qui l'a dessinée d'une main émue et les yeux deja pleins de larmes! . . " Charles Blanc.

55 **Sketch of a Tree, and Other Subjects.**

(Bartsch No. 372)

The only state. Brilliant impression. Very rare.

"On turning the print sideways to the right is discovered part of a man's head, with a cap, which is highly finished; the face is only so about the right eye; the hair reaches to the left corner of the print, and the left eye has been taken out with a burnisher, but part of the eyebrow remains, and as the plate is now cut, it could not have contained more than the upper half of his face." T. Wilson.

"A vrai dire, ce n'est pas le nom de griffonement qu'il faudrait donner a cette feuille d'études; car rien n'est plus fini et plus admirable que le commencement de la tête d'homme; l'oeil en est superbe et le bonnet de velours est modelé a faire envie aux Suyderhoef et aux Edelinck.,"

Charles Blanc.

The Lakeside
Press Chicago
R. R. DONNELLEY
& SONS CO. U.S.A.

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